



Early Journal Content on JSTOR, Free to Anyone in the World

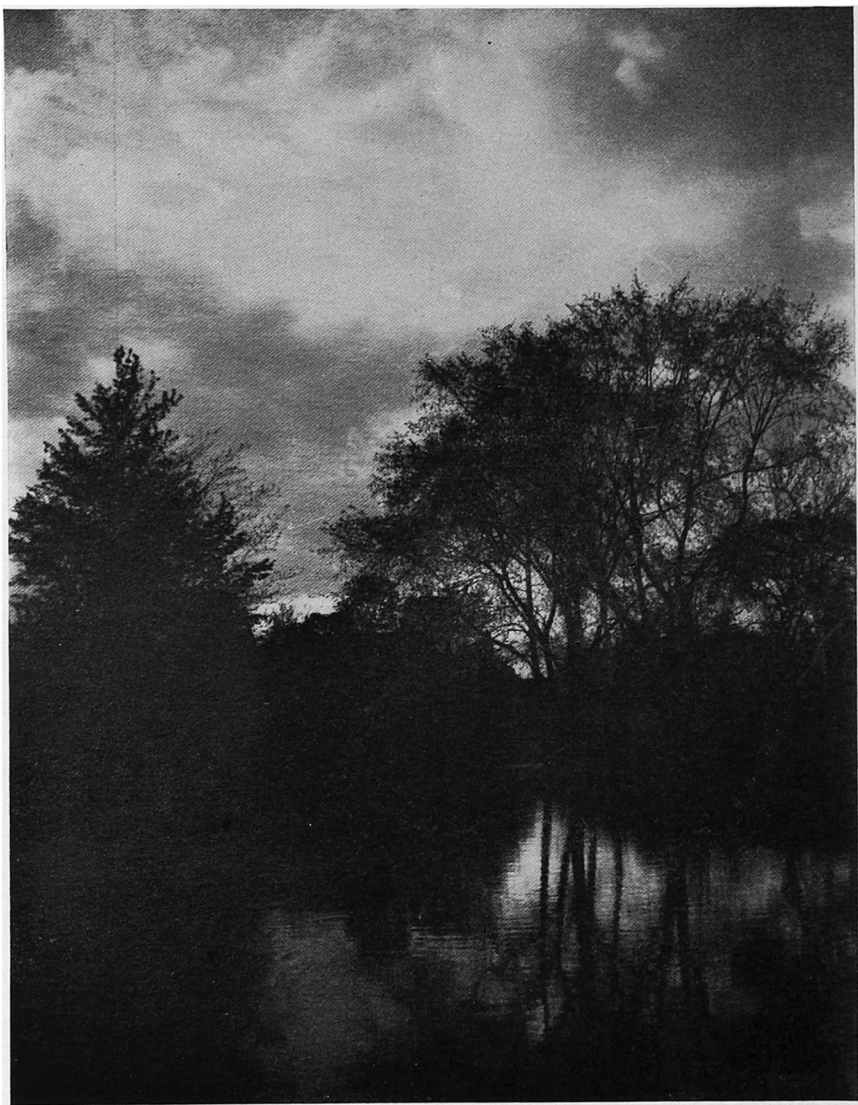
This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



THE HEAVENS ARE TELLING
By Herbert Arthur Hess
(See article on Pictorial Photography)



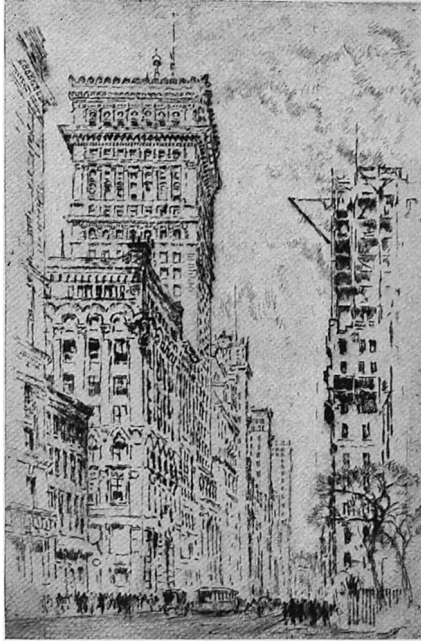


THE PHILISTINE
By W. B. Dyer
(See article on Pictorial Photography)



scarce, and admitted good-selling canvases — now listed as stock at millions, would like “imperious Cæsar, dead, and turned to clay,” become good material to “stop a hole”—or a whole lot of them — “to keep the wind away.”

REPORTED BY THE SALON'S SECRETARY.



“THE GOLDEN CORNICE” (100 BROADWAY, N. Y.)
By Joseph Pennell



THE FLOWER
By W. B. Dyer



BRUSH AND PENCIL

ILLUSTRATED ART NEWS SECTION

VOL. XVII

APRIL, 1906

No. 4



A BROOK IN SPRING TIME
By Robert S. Redfield

THE ART INDUSTRIES OF AMERICA—XIV PICTORIAL PHOTOGRAPHY

Enthusiastic devotees of the camera may perhaps object to pictorial photography being classed with the industrial arts, preferring and possibly claiming that it should be listed with the fine arts. Others — and these not hostile critics — would maintain that a machine-made product is of necessity industrial, no matter to what extent the earmarks of the artist might be manifest in the output. As a matter of fact it is not easy to draw the line between art and art industry, since as pointed out in a preceding article of this series, the so called fine arts are apt to bear the stamp of the manufacturer, and many of the commonly accepted art industries are essentially fine arts. Be that as it may, photography in the last decade has stepped to the fore, not merely as a recorder, so to speak, of persons and places, but as a contributor to the world's store of the beautiful, the artistic; as a supplier of home decorations, as a force among the refining influences of life. As such, it claims a place in the present series of articles.

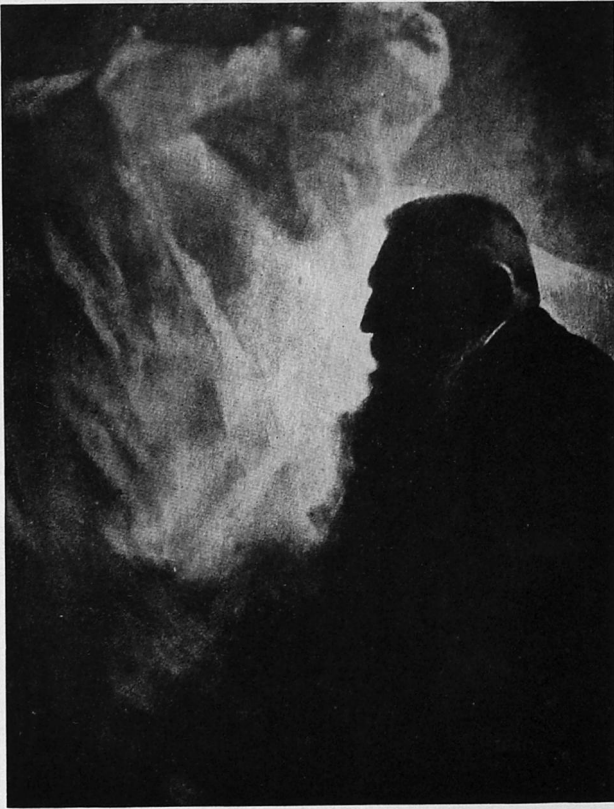
The rise and development of photography is of deep interest. For a time the discovery of Daguerre in making pictures by sunlight excited extravagant and false hopes, which were bound to react against the camera as a means of recording acceptable scenes as artistic products. Like all other agencies employed by mankind, photography has its limitations. The special quality that was extolled at the outset was that of securing an exact definition, and it secured this primarily by the fact that it was a strictly mechanical means of reproduction. From the beginning, therefore, emphasis was laid on the very characteristics which artists are wont to eliminate, and the fell effect of this was very soon observable in artistic circles. It only requires an inspection of some of the early products of photography to find in unpleasant evidence the witness of the machine. The early photographs are simply registers of facts, and they imply that the photographers were more concerned with the machine than with the artistic quality of the product. Photographs dating back to the 40's are stiff, formal, characters, inartistic. They are pre-eminently machine-made. The devotees of the fine arts, so called, were not slow to discover this, and the high hopes excited by the camera were speedily dashed, partly by the subserviency of the operators to their newly invented machine, and partly by the discredit cast upon it from an artistic standpoint by those devoted to the older and more common forms of pictorial expression.

Everything has to have its crude beginnings, and in the crude beginnings of photography, artists of the pen, the burin, the needle, and the brush could see no evidences of a rival in art expression. The development of the last few years, however, has materially turned the tables. Photography, through the devoted efforts of a few gifted workers, has forged ahead till it has, in a large measure, cast off the shackles of the machine. In portraiture it is safe to say the photographer rivals, if he does not excel, the old-time painter — and this is said, whether we consider his product from the standpoint of fidelity of likeness or from that of style, pose, or artistic accessories. In landscape, too, the workers with the camera have achieved signal success, and we have to-day bits of nature, which, in tone, color, composition, are as worthy of consideration as pictures pure and simple as anything that has been produced by the world's masters with brush and palette.

For the high development of present-day photography much credit is due to the gifted workers of Vienna, who, in 1899, organized the Viennese Photographic Salon, as a protest against the Photographic Society of Great Britain, now known as the "Royal," and later to the so-called "Linked Ring," a body of men and women who set for themselves the task of upholding picture photography to its highest possible standard. We in America take great pride in pointing to our Innesses, Martins, Davises, Murphys, Sargents, and a long list of other exemplars of the pictorial art. Should we not take equal pride in pointing in photography to our Kasebiers, Days, Whites, Keileys, Eickemeyers, Dyers, Stieglitzes, and the other men and women who have labored long and faithfully to abolish the ma-

chine-like qualities of the early photographs, and make the product of the camera not merely a register of facts, but a recorder of thought and feeling?

In discussing photography, as Sadakichi Hartmann once said in



RODIN

By E. J. Steichen

BRUSH AND PENCIL, one involuntarily stumbles on the question, Can a photographer be as much of a technician, poet, and an individuality as an artist? What differentiates the genius from the ordinary mortal, and lifts him above the multitude? In his opinion, it is effected by the possession of these gifts—which others may possess, but not in the same degree and never in conjunction — namely, first, the power of selection, in which technical accomplishments find their expression; second, the depth of

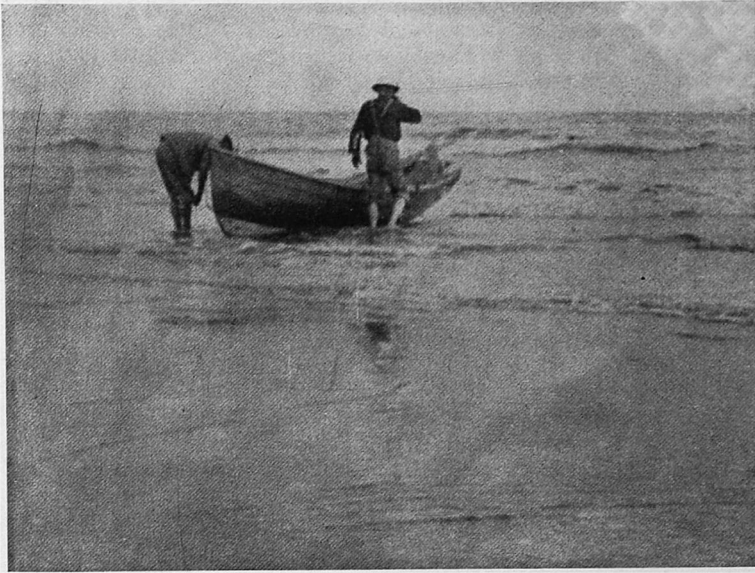


IN THE FOLD

By Henry Troth

emotion, which formulates the conception of the idea to be conveyed; and third, perseverance, dependent largely on the photographer's temperament and constitution.

In the selection of his subject, the photographer is as much an artist as the painter, except that he is forced, unlike the painter, to limit himself to the reproduction of realities. He must have mastered the science of composition, the laws of perspective, the effects of empty space and linear beauty, the massing of light and shade, and the art of values, the latter particularly complicated because of the unreliability of photographing color values. In short, he must be a connoisseur to such a point that he is aware at what moment he can realize a certain effect and express it in the negative. The ability to select, after the setting of the picture has been successfully chosen and composed, and atmosphere and passing figures form a perfect harmony with the premeditated conception, surpasses in spontaneity all other modes of expressing an artistic idea. It is the moment in which the photographer can show genius. To wait for days at the same hour for a certain effect, to wait for years for a certain atmospheric condition, to patiently develop the plate and go through the process of printing, and that not quite legitimate procedure of retouching, demands the practice of a rare perseverance, with knowledge, chance, and judgment as allies. This is merely to prove that genius is possible in photography.



THROUGH MORNING MIST
By George D. Firmin

In all that has been accomplished in pictorial photography certain facts and limitations have confronted the photographer. A year or more ago Charles H. Caffin gave expression to some of these facts which I may be pardoned for here quoting. Said he: "There are two distinct roads in photography — the utilitarian and the æsthetic; the goal of the one being a record of facts, and of the other an expression of beauty. They run parallel to each other, and many cross-paths connect them. Examples of utilitarian photographs are those of machinery, of buildings, and engineering works, of war scenes, and daily incidents used in illustrated papers, of a large majority of the views taken by tourists, and of the great number of portraits. In all these the operator relies upon the excellence of his camera, and in developing and printing aims primarily at exact definition.

"Examples of the intermediate class are photographs of paintings, sculpture, and architecture, which, while first of all useful as records of works of art, are treated with so much skill and feeling for the beauty of the originals that they have an independent value as being themselves things of beauty. Pre-eminent in this class is the portrait, which gives a truthful record of the individual's characteristics, at the same time being so handsome as a picture that we enjoy it, apart from any consideration of its being a good likeness. Lastly, there is the photograph whose motive

is purely æsthetic; to be beautiful. It will record facts, but not as facts; it will even ignore facts if they interfere with the conception that is kept in view; just as Corot in his paintings certainly recorded the phenomena of morning and twilight skies, and just as certainly left out a number of facts which must have confronted him as he sat before the scene, his object being, not to get at facts, but to express the emotions with which the facts affected him.

"The point to be noted is that while in the first class the photographer succeeds by mechanical and scientific means, in the two latter he must also have sympathy, imagination, and a knowledge of the principles upon which painters and photographers alike rely to make their pictures. He must understand the laws of composition, those also which affect the distribution of light and shade; his eye must be trained to distinguish 'values,' that is to say, the varying effects of light upon objects of different material, and the gradual changes of the color in an object according as it is nearer to or farther from the eye; these involve technical knowledge which may be acquired; in addition, there must be the distinctive sense of what is beautiful in line and form and color which may be developed by study. And lastly, the natural gift of imagination, which conceives a beautiful subject and uses technique and instinct to express it in acceptable form."



WHEN THE SUMMER FIELD IS MOWN
By A. E. Becker

These accepted facts are fully recognized by every earnest worker with the camera who seeks to give his prints a pictorial value. The mere record of facts is of little concern to him, but he aims to make his camera register a fleeting mood of man or nature, express an idea in terms of line and color, make visual a poetic thought. The accomplishment of this purpose is not a matter of chance, though often fortuitous circumstance lends an added charm not contemplated by the worker — it is a matter of patient experiment and unremitting labor. S. L. Willard, himself a pictorial photographer of rare ability, has this to say of the perplexities and difficulties confronting the camera worker:

"The photograph has reached its present level, however, as any high degree of perfection can only be reached, through the patient and earnest strivings of the worker. All eyes are upon him, and he knows that the goal in the field of photography is not to be reached without patient study prolonged experiments, and vexatious disappointments. As there are in all lines of endeavor, so there are in photography enthusiastic workers to whom the mechanical media of picture-making are wholly subservient to the aim to secure artistic feeling; and the apparatus of picture-making in photography, which was at one time considered the all-essential thing, is



THE WILLOWS
By S. L. Willard

now regarded much as the painter's palette and brush; that is, as mere accessories to the end, the tools, in short, with which to accomplish an aim.

"Another thing should be noticed. The earnest photographer has become a severe critic of his own work, and has in the past few years developed a peculiar competent judgment of the elements that enter into the making of a pleasing picture. He is already making use of a variety of



MARCH

By F. E. Montererde

artistic media, and chooses with no uncertain instinct the colors and effects that give him the best results for the subjects he depicts. In fact, the photographer may be and often is an artist in all that the word properly implies, and his art must rise or fall according to his courage and his faithfulness to his aims."

It is scarcely practicable in the limits of this article to trace the development of pictorial photography, give the full mead of praise to those who are responsible for its progress, and discuss the growing popularity of the photographic print as an article of home decoration. It is my purpose rather to point out a recognized form of art work and indicate some of the principles on which it is based. It is true that many abominations have been perpetrated in the name of pictorial photography — and doubtless will ever be — but it is also true that under the leadership of our best camera workers the photographic print as an art product has before it an almost illimitable future, and that photography is sure to be classed, if not as one of the fine arts, at least as one of the important art industries of the country.

LEROY D. TOLMAN.